



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



FIFTH AVENUE BUS IN A SNOW STORM

EVERETT SHINN

“THE PASTELLISTS”

BY A. E. GALLATIN

UNFORTUNATELY the pastel—that most delightful and intimate medium of artistic expression—has never since had the vogue and appreciation it enjoyed when the court beauties of France sat for their likenesses to the great Quentin de la Tour. And what a sympathetic material it was with which to immortalize the beauties of the eighteenth century, who were as exquisite with their powdered hair, rouge and patches (and mayhap as frail) as the delicate little sticks themselves! It is, therefore, a pleasure to chronicle the formation of a group of artists who have banded themselves together for the encouragement of this charming form of art.

Whistler did much toward reviving the former glories of the pastel, and also

showing us its artistic possibilities, with his series of sparkling Venetian notes and wonderfully beautiful and graceful studies of figures and draperies;* now let us hope that the traditions carried on by Whistler may be kept alive by the group of artists who have styled themselves “The Pastellists” and who gave their initial exhibition in New York during January.

Everett Shinn contributed four pastels to this exhibition, a characteristic example of his inimitable portrayal of New York life, and three of his delightful sketches in red chalk. The first, entitled “Fifth Avenue Bus in a Snow

* *Vide* the author’s “Whistler’s Pastels” in November ART AND PROGRESS.

Storm," belonged to an earlier period than the other drawings and one can not but hope that the artist will return again to subjects similar to this.

how versatile is Shinn!—are most charming souvenirs of the joyous days when Louis XVI sat upon the throne of France. These sketches might have been



PORTRAIT OF MRS. STERNER

ALBERT STERNER

Shinn's studies of the streets of New York are works full of genius and originality. His sure and swift draughtsmanship lends itself admirably to such subjects as these and makes the artist the recorder par excellence of New York. The gay little decorations in red chalk—

drawn by Fragonard or Watteau. They are as vivacious and spontaneous as the originals themselves, as fresh and as alluring; the panels and over-doors which Shinn has painted from such studies as these are most decorative and engaging. Still another phase of this artist's genius

is his striking paintings and pastels depicting the glamour of the music halls; and they are immensely clever, these vivid and garish interiors, lurid with flaring cross lights. While it is obvious that Degas has been their inspiration, the artist has preserved sufficient of his own personality to free them from any taint of the tedious. It is in the scenes of New York streets, however, that one finds the perfect expression of Shinn's genius, for these pictures are completely his own.

Other scenes of the ever-changing and varied life of New York, besides those of Shinn, were shown by Jerome Myers, Colin Campbell Cooper, and William J. Glackens. Myers' drawings entitled "A Recreation Pier" and "The City Bath House," were illustrations full of character, while Cooper's views of lower New York, almost as faithful delineations as the drawings of an architect, were valuable as historical documents, and Glackens' drawings made in the vicinity of Washington Square, where his

studio is situated, were studies rich in characterization and latent power.

Mary Cassatt was represented by one of her well-known mother and child subjects, executed in much the same way as her paintings, and displaying her great powers of draughtsmanship. Paul Conroyer, with a scene in Paris and one in New York, has also employed his pastels as if they had been brushes.

George W. Bellows, with his "Polo Game" and "Football Game," gave us extraordinary examples of action in art; they were full of strength and power also, as well as movement. Thomas W. Dewing and J. Alden Weir exhibited charming examples of their consummate art; "The Green Shawl" and "Souvenirs of Summertime" being notes full of delicate and tender colors. Albert Sterner was represented by a group of six of his always interesting drawings; the portrait of Mrs. Sterner in particular being full of distinction. About a dozen other artists were included in the exhibition, which, on the whole, was admirable.

PENNSYLVANIA ACADEMY'S EXHIBITION

THE Pennsylvania Academy of the Fine Arts is the oldest art institution in this country and has probably done more than any other to encourage the development of American art. Its annual exhibitions have for long been recognized as events of signal importance. Comprehending, as a rule, the best current work in both painting and sculpture, these exhibitions have been upheld to a high standard and have been made broadly comprehensive. The charges of narrowness, ultraconservatism, inhospitality to new forms of expression, have not been brought against this Academy. This is a noble tradition and because of it special significance attaches itself to the Academy's annual displays.

The 106th annual exhibition which opened on February 4th, and will continue until March 26th, is in some respects more interesting though less

worthy than usual. Including fewer important works than is customary it manifests tendencies which are indicative of the present trend of endeavor, and with which reckoning must inevitably be made. The general aspect of the galleries is pleasing, but passing from room to room one can not fail to observe that the mass of work shown is immature and experimental—work which can have, it would seem, merely a temporary interest. Many of the paintings manifest extraordinary cleverness, but while this attracts it does not hold attention. The pictures are technically engaging, but not profound nor specially inspiring. Apparently we are experiencing the aftermath of Impressionism, an excess of individualism, a revolt against law and tradition. To what extent will it go? It is true that these influences have given new life to art, but it is easy to pervert